

10-30-2004

Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY
School of Music

presents the

Chapman University Chamber Orchestra
Mark Laycock, conductor

with

Diana Brinks, piano
Hiroko Yamakawa, flute

October 30, 2004 • 8pm
Salmon Recital Hall
Orange, CA

October 31, 2004 • 2pm
St. Andrew's by-the-Sea
United Methodist Church
San Clemente, CA

PROGRAM

Island Rhythms (1985)

Joan Tower
(b. 1938)

Brandenburg Concerto No. 3, BWV 1048

Johann Sebastian Bach
(1685-1750)

- I. [Allegro]
- II. Adagio
- III. Allegro

Piano Concerto No. 3 in C Minor

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio

Diana Brinks, piano

Intermission

Concerto for Flute and Orchestra

Carl Nielsen
(1865-1931)

- I. Allegro moderato

Hiroko Yamakawa, flute

Symphony No. 88 in G Major

Joseph Haydn
(1732-1809)

- I. Adagio; Allegro
- II. Largo
- III. Menuetto: Allegretto
- IV. Finale: Allegro con spirito

Program Notes

Joan Tower • *Island Rhythms*

Winner of the prestigious Grawemeyer Award for Music Composition in 1990 for *Silver Ladders*, Joan Tower has seen her music performed by many of the world's major orchestras. Her other significant works include *Sequoia*, Concerto for Orchestra, and *Fanfare for the Uncommon Woman* Nos. 1-5. A member of the music faculty at Bard College since 1972, Tower served as composer-in-residence for the St. Louis Symphony and for the Orchestra of St. Luke's. Recent commissions include works for the National Symphony Orchestra, Pittsburgh Symphony, College Band Directors National Association, and clarinetist David Shifrin and the Chamber Music Society of Lincoln Center. *Island Rhythms*, composed in 1985, is a brash, energetic work for chamber orchestra. Distinguished by colorful orchestration and an acute sensitivity to instrumental timbres, the piece features an extensive array of percussion instruments, including glockenspiel, xylophone, vibraphone, and gong. Tower generates the work from a single germ: repeated notes—at the outset, sixteenths—on the pitch A. Gradually, Tower expands the tonal and rhythmic vocabulary. The steady encroachment of semitone intervals creates increasingly sharp dissonance, while changing meters foster growing distortion of the rhythmic order. The deformations escalate, culminating in a sustained passage marked by a changing palate of tone colors: muted brass and strings, woodwind tremolo, and pitched percussion. The motion resumes, elevated to the pitch E. Again, the duple rhythm mutates, leading to a strong tutti passage dominated by triplets. When the texture eventually thins, Tower begins a gradual crescendo fostered by the accumulation of pitches in an ascending whole-tone pattern. An accelerated coda leads to a final triplet-dominated tutti and a brazen concluding cadence.

Johann Sebastian Bach • *Brandenburg Concerto No. 3*

On March 24, 1721, Johann Sebastian Bach drafted a letter to accompany the gift of six concertos to Christian Ludwig, Margrave of Brandenburg. Bach, whose wife had died the previous year, was seeking to leave his position as Capellmeister to the court of Prince Leopold of Anhalt-Cöthen. While no evidence exists of any performances of the six "Brandenburg" concertos or even a response to Bach's letter, musicologists continue to debate their immediate fate at the hand of the margrave. Most importantly, however, the concertos were safeguarded in Christian Ludwig's extensive music library, from which they were willed to a member of the Prussian royal family. Eventually, Johann Kirnberger, one of Bach's pupils, secured the scores, thus ensuring their immortality. The autographs are presently housed in the collection of the Deutsche Staatsbibliothek in Unter den Linden. Generally thought to be among the earliest in the set, the Third Concerto is scored for trios of strings—violins, violas, and cellos—supported by basso continuo. Bach takes full advantage of these interrelationships, pitting section against section, as well as exploiting intimate interplay among like instruments. Effervescent and buoyant, the concerto displays relentless rhythmic propulsion, fiercely independent contrapuntal lines, and exquisitely balanced phrases. The substantial outer movements frame a curiously skeletal Adagio. Comprised entirely of two soft chords, it is believed the movement served as the framework for a cadenza by either harpsichord or, in the case of tonight's performance, the concertmaster.

Ludwig van Beethoven • *Piano Concerto No. 3 in C Minor*

Beethoven's first three piano concertos are generally categorized among his early works, compositions in which the great master explored established forms and through which he discovered his own distinctive voice. The Third Piano Concerto, however, has much in common with Beethoven's more mature compositions. Written largely in 1800 and revised two years later, the third concerto premiered April 5, 1803, on an all-Beethoven program which also marked the first performances of Symphony No. 2 and the oratorio *Christ on the Mount of Olives*. (The substantial program also included Beethoven's First Symphony.) The concerto is set in C minor, a possible homage to Mozart's Piano Concerto No. 24 in the same key, which Beethoven was said to admire, as well as a harbinger of Beethoven's own monumental Fifth Symphony in this dramatic tonality. Composers working in the minor mode are faced with the question of when to modulate to the relative major, and Beethoven surmounts this predicament with singular skill. The concerto begins with a protracted tutti in which the orchestra quietly introduces the first theme, a terse, arpeggiated melody capped by an uneven rhythmic motive. Following a forceful cadence in C minor, Beethoven abandons the home key, reworking the opening theme in Eb major. He retains this orientation for the sublime second subject, a tender *cantabile* melody distinguished by the gentle dissonance of a

raised fourth scale degree. By the second statement, however, Beethoven has surreptitiously modulated to C major. From there, the minor mode is within easy reach, and the music returns to tonic for the initial entry of the soloist. Contemporary accounts laud Beethoven's skill as a piano virtuoso, citing "tremendous power, character, unheard-of bravura and facility" as well as "great finger velocity united with extreme delicacy of touch and intense feeling." The piano part is rife with technical display, including extended passages of rapid figuration, both apart from, and coordinated with, the orchestral accompaniment. Curiously, Beethoven's own cadenza for the first movement was added after the work was published, perhaps as late as 1809.

Carl Nielsen • Concerto for Flute and Orchestra

Despite geographical isolation and a modest population base, the Scandinavian countries have yielded several significant contributions to the concerto repertoire, particularly in the twentieth century. Joining the widely popular Piano Concerto in A Minor by Grieg and the Violin Concerto in D Minor by Sibelius are works for various solo instruments by Gerard Schurmann, Henk Badings, and Lars-Erik Larsson. Danish composer Carl Nielsen contributed no less than three works to the genre: concertos for violin (1911), flute (1926), and clarinet (1928).

The Flute Concerto premiered in Paris on October 21, 1926, on a program wholly dedicated to Nielsen's music. With such notable composers as Ravel, Roussel, and Honegger in attendance, the sold-out event was a significant triumph for Nielsen. The soloist for the first performance was Gilbert Jespersion, to whom the work was dedicated. (In fact, the flautist's "fastidiously refined character" was said to have shaped the personality of the piece.) Nielsen's idiomatic writing for wind instruments (traceable in part to his years as a trombonist and bugler in a military band) is clearly evident throughout the work. Nielsen eschewed traditional three-movement concerto form for a more succinct two-movement structure. The first movement, in sonata form, opens with a dramatic, dissonant orchestral flourish. The principal theme initially assumes this guise as well, then quickly dissolves into a playful minor key melody nervously confined within a narrow range of pitches. In contrast, the second theme is leisurely and expansive, a sequence of triplet rhythms providing gentle propulsion. Throughout the movement, the soloist engages in animated dialogues with a variety of instruments, most notably clarinet and trombone.

Joseph Haydn • Symphony No. 88 in G Major

Joseph Haydn's "London" symphonies, numbered 93-104, were unveiled in a series of Hanover Square concerts over a span of five years (1791-95). Arguably his most famous works in the genre, these dozen symphonies alone assured his place among the immortals. Prior to this, however, he made his mark with the concertgoing public in the French capital. From 1784-85, he composed six "Paris" symphonies (nos. 82-87) for performance at the Concert de la Loge 'Olympique.' Enraptured perhaps by the large orchestras comprised of accomplished performers as well as the enthusiastic, educated audiences, Haydn continued this association with Paris for his next five symphonies. Numbers 88 and 89, specifically, were entrusted to Johann Tost, a violinist in Haydn's court orchestra at Esterházy, who was to sell the works to a Paris publisher. Not only did the composer never receive the proceeds, but Tost also deceived the publisher into purchasing a third symphony, penned by the Czech composer Adalbert Gyrowetz, by claiming it too was Haydn's. Ultimately, Haydn and Tost were reconciled (the violinist was the dedicatee of three sets of Haydn's string quartets) and the composer's burgeoning popularity in Paris paved the way for his subsequent success in London.

Written in 1787, Symphony No. 88 in G Major is an acknowledged gem among Haydn's celebrated late symphonic works. The composer's wry humor is evident throughout, manifest in abrupt dynamic shifts, jarring accents, irregular phrase lengths, and ominous silences. The introduction to the first movement, dramatic and expansive, not only unveils a number of motives to be developed throughout the symphony but also outlines the first theme of the Allegro. Once underway, the lively proceedings comprise an exquisite sonata form. The first theme, an unadorned period structure, is quickly distinguished by lively counterpoint in the lower strings, while the second features vigorous slurs on otherwise metrically weak beats. Marked Largo, the slow movement unfolds at a leisurely pace, its long, arching lines articulated by gentle accents. Significantly, Haydn delays the entry of the trumpets and timpani until this movement, adding gravity to a recurring dissonant tutti passage. The stately Menuetto is characterized by ornamented pick-up notes and a bucolic Trio (featuring prominent open fifths in the bassoons). The rollicking finale, a bracing counterpart to the initial Allegro, is set in rondo form. Haydn appears to delight in defying expectations, delaying the return of the principal theme and, at one point, interrupting the proceedings with a portentous pause. Rapid figuration and light syncopation quickly resume, propelling the symphony to a spirited conclusion.

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About the Artists

Winners of the 2004 Orchestra Solo Competition, pianist Diana Brinks and flautist Hiroko Yamakawa were selected on the basis of a competitive audition. A sophomore from Houston, Texas, Brinks has been studying piano since the age of three, receiving her early training from a variety of teachers in such disparate locales as Houston, Fort Worth, Atlanta, and Denver. A recent recipient of the Liberace Scholarship, she is majoring in collaborative arts under the guidance of Joseph Matthews and Louise Thomas. Brinks is also a versatile musician who sings, composes, and records original music. She plans to further her studies in graduate school and devote her life to full-time ministry.

Yamakawa, a native of Eastchester, New York, will graduate from Chapman University in May with a degree in flute performance. Though her initial musical training was on euphonium, Hiroko Yamakawa soon switched to flute in an effort to find an instrument "easier to carry." She soon entered the teaching studio of Donna Elaine, a graduate of the Chapman University School of Music. During her high school years, she performed in New York City's New Amsterdam Symphony Orchestra and earned multiple accolades from the New York State School Music Association, including selection to the area all-state band. Presently a student of Larry Kaplan, she received the 2004 Chapman Wind Symphony Award.

Mark Laycock, Director of Orchestras and Instrumental Studies at Chapman University, holds the rank of Assistant Professor of Music. He conducts the Symphony Orchestra and Chamber Orchestra, administers the instrumental conducting program, and coordinates the applied instrumental faculty. In March 2005, he returns to his home state of Washington to lead the all-state orchestra, and in the coming months will conduct similar groups in Nebraska and Iowa. His work as a clinician and adjudicator spans eight states and includes students ranging from beginning to advanced.

Sunday, November 21 • 4pm
Chapman Auditorium

Chapman Symphony Orchestra
with Robert Becker, viola

Berlioz: Harold in Italy
Brahms: Symphony No. 2 in D Major

**Chapman University Chamber Orchestra
Personnel**

Violin I

#Kathleen Mangusing
Anastasiya Dudar
Mira Khomik
Roberta Sanchez
An Wang
Robert Johnstone

Violin II

*Adriana Hernandez
Amanda Salazar
Nadedja Lesinska
Lauren Jackson
Graziela Camacho

Viola

*Phillip Triggs
Lara Dill
Amy Noonan
Si Tran

Cello

*Sarah Awaa
Brent Dickason
Alex Wilson
Marissa Gohl

Bass

*James Bennett
Jordan Witherspoon

Flute

*Hiroko Yamakawa
Laura Recendez

Oboe

*Pamela Curtis
Elizabeth Beeman
Douglas Hachiya

Clarinet

*Samantha Pankow
Erin Steele

Bassoon

*Teren Shaffer
Monica Pearce

Horn

*Piotr Sidoruk
Jon Harmon

Trumpet

*Eric Jay
Evan Meier

Trombone

*Jeremy DelaCuadra
Lindsay Johnson
Michael Fisk

Tuba

Miles Leicher

Percussion

*Brandon Miller
Bernie Diveley
Elizabeth Beeman

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